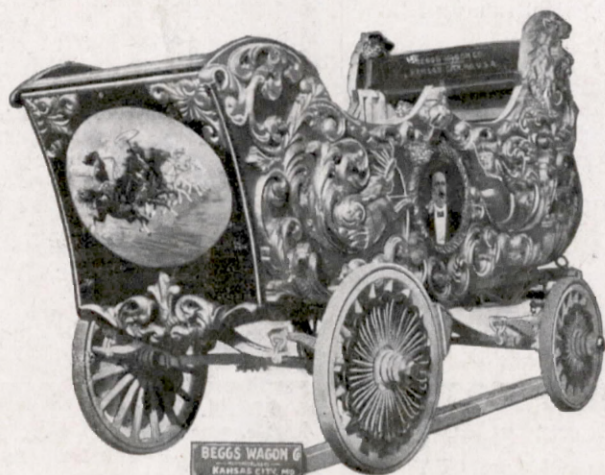


HOBBY

Bandwagon

C.H.S. Convention - June 19-21
Headquarters at Oliver Hotel, South Bend, Ind.
Cole Bros. Circus June 21-22



The above Band Wagon was built in 1913 by the Beggs Wagon Co. —See 'Circus Wagons' in this issue.

May 48—The Circusiana Monthly—15c

HOBBY

Bandwagon

(Formerly Hobby-Swapper)

122 South Main Street
Camden, Ohio

May 1948
Vol. 3 No. 4

HARRY M. SIMPSON
Editor — Publisher

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SHANK PHOTOS

Clarence R. Shank
Member of CHS and CFA
Camden, Ohio

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The Publisher Says



I wish to explain why several of Hobby-Bandwagon readers received three copies last month. In sending our list to have stencils made for addressing machine, over fifty names were omitted and it was not discovered until we had received so many cards stating that some of our readers had failed to receive their copies of this magazine. This has been corrected and we are very sorry that it happened.

The April issue reached you one week late and the only excuse I have is that Mills Bros. Circus and King Bros. Circus were in this territory the week it should have been mailed out.

I caught the Mills Bros. Circus opening on April 17th at Circleville, Ohio, and was able to catch the first performance of the greatest improved circus on the road this year. Jack and Jake Mills have gone "all-out" to bring you a first class circus. Among those present for the opening was Don Howland, Lloyd Bender, Robert C. King, F. L. McClintock, Mr. and Mrs. Richard Conover and son, Albert, Edwin F. Hillhouse, Mr. and Mrs. Tom Gregory and daughter, Dr. H. H. Conley, Dr. Wm. C. Huebener, Mr. and Mrs. D. W. Denton, Dave Hoover, J. E. Ogden and Doc Waddell.

King Bros. Circus played Hamilton, Ohio, on April 23th, giving Ohio their first glimpse in many years of the largest truck show on the road. The genial Floyd King has a sure-hit this year which retains all the atmosphere of the circus of olden days. Among those present was C. Patterson and mother, Dave Hoover, Clarence R. Shank, Cecil D. Scott, John G. Robinson IV.

Reviews of these circuses will be carried at a later date.

Sincerely,
Harry M. Simpson

CIRCUS WAGONS

By J. W. Beggs

In the days of the parade when every circus, large and small, featured a Free Street Parade, it was the desire of each to put in the Street Parade all that their size and ability allowed. As soon as the season closed in the fall, plans started for a bigger and better show for the coming season. This of course called for more baggage, tableaux or cage wagons. It was at this time then when the Beggs Wagon Co. received inquiries from the scattered winter quarters of the circuses all over the country asking for quotations, specifications and drawings of the kinds of wagons they planned to obtain.

In the case of smaller circuses, some of the wagons were designed to double as baggage and parade wagons and in this case many baggage wagons were decorated with paintings and gold scrolls or with wood carving to be also used in parade as tableaux or with band on top. Some shows put about every vehicle except the pole wagon and cook house wagon in the parade. Even small shows would carry two chariots loaded on some baggage wagon to use in parade only.

It was during this era, when every show was striving to out-do the other, that the really fine carved Band Wagon, Tableaux Wagon and Cages came into use.

It was back in the eighties when the Beggs Wagon Co., then at Creston, Iowa, commenced making show wagons. Their line was Farm and Freight Wagons since 1875. The F. J. Taylor Circus wintered there and for that period, had a large circus and menagerie (an Overland Show). A complete outfit of wagons, including baggage, cage and advance were built for them. For many years following wagons were built for large and small circuses and carnivals of about every description.

Many are in the list. Taylor, Elstun, Mollie Bailey, Burkes, Haag, Christy, Wallace, Yankee-Robinson Echman, Indian Pete, Campbell, Patterson, Irwin, Escalanta, Lowande, Sells-Floto, etc.

In the early years the Overland Shows predominated and these wagons must be built strong to withstand the conditions of their use, also to have show appearance and light enough to make the jumps over usually muddy roads. Then the two car railroad shows started and since space was a premium Gilly wagons came into use. Some were taken apart to load in the cars and others doubled as baggage and parade. When the circus jumped to the size of a special train or changed from Overland to rail the majority of the cages used were known as "Cross Cages", so named because they could be crossed on the flats, saving space and allowing an increase in number carried. Gradually this equipment was replaced, larger Double Den Cages were built and the large Carved Tableaux Wagons came into use.

Show wagons called for a particular type of construction and therefore there were never many manufacturers in the country that built them. Many details of construction not known to the layman but full appreciated by the showman were a "must standard" on show and circus wagons.

The wagon tongues must be wide and strong. Some were 12" to 14" wide at back and several inches thick to stand the strain, the removing of a single bin allowed them to be removed and placed under wagon enroute, they must have strong hold back chains and goose neck at front to hook on extra lead bars for additional team or teams. If seats were on top of wagons they must be jump seats to collapse, and top risers to hinge down to reduce top clearance. Drivers footboards must be made to hinge down, falling against body to reduce space in loading the cars. Possum bellies were built under many to add additional loading space. Large strong rings were placed at front and rear corners of body for hooking on snatch teams. Cages must have barred ventilators properly placed front and rear to allow ventilation when

Next Page, Please

cages were closed enroute, inside rear barred door, slide up feed doors, slide clean outs, etc. All heavy wagons were equipped with drag shoes hung under bodies by chains for emergency brakes.

These and many items of construction and ironing were incorporated in their manufacture as found necessary over many years of use.

The Beggs Wagon Co., located in Kansas City, Mo., after 1904 was completely equipped to manufacture every item. A lumber yard of many thousands of feet of seasoned lumber was always on hand. Complete wood working machinery and large blacksmith department for ironing was maintained. Wheel making machinery included machines for every operation from the driving of spokes, turning of wheels, pressing of boxing, etc., and large hydraulic press for shrinking or setting of tires from the light spring wagon size to the largest baggage wagons, men experienced in carving, painting and decoratin were among the personnel.

Many shows used these facilities to obtain their carvings, sunbursts for wheels, and additional wheels and axles for wagons in their existing equipment.

To my father, S. M. Beggs, the founder of the company, goes the credit of building this organization, known for many years throughout the country as "The Circus Wagon Builders". To him designing and supervising the building of fine and good wagons was a goal and a pleasure. The writer grew up and followed through in the business until production of wagons was discontinued about 1923.

During these years, many photographs were obtained of wagons, many of them when new, others when in use. Being interested in the wagon they are close-ups to show details. I have recently assembled some of the best of these photographs and offered them available to collectors and model builders.

Now the days of the parade seem over. Circuses are motorized. Baggage wagons and cages are now trailers. Carved and decorated cages, Tableaux Wagons, Band Wagons, etc. have disappeared from the show lots. The present

generation is missing something that originally made the Circus Great.

The attending illustration of a carved Band Wagon is one of several wagons shipped the Tony Lowande Circus at Buenos Aires, South America in 1913.

—o—
Publication date of this magazine is the 15th of month issue.

—o—
Walter Winchell, who makes a living at the expense of others, must have had his "foot stepped-on" recently at Madison Square Garden and made some remark about RB&BB on the air Sunday, May 2nd.

—o—
Does your friend take Hobby-Bandwagon? Tell him about it.

CIRCUS WAGON PHOTOGRAPHS

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Not just pictures
BUT CLEAR CLOSE-UPS

These are from my personal collection and of the Beggs Wagon Co. "The Circus Wagon Builders"—1890 to 1922.

Send 6c for list now.

J. W. BEGGS

Eastwood Hills, R. 2
Kansas City, Mo.

The Elephant Bazaar

By Joseph L. Tracy

Terminus of the New York & Sea Beach, Prospect Park & Coney Island, Brooklyn Bath & Coney Island, Brooklyn Flatbush & Coney Island, New York & Manhattan Beach Railroads and all steamboat lines and drives.

The reputation that the American people have long had of always doing everything on the grandest possible scale. Two monuments that were bestowed upon their country. The Washington monument and the Statue of Liberty were the greatest works of art in height and magnitude that have been raised by the hands of man since the tower of Babel. In addition to these is a third monument, facetiously styled the Eight Wonders of the World.

This elephant building was erected and opened July 11, 1885. It was intended to make it a hotel but later this idea was abandoned and was decided to construct the interior with the purpose of using it as an auditorium for concerts and tourists. It was built facing Surf Ave., near Sea Beach Palace Hotel, which was at West Brighton Coney Island. Rear of Elephant was on Coney Island Creek. Patented and owned by J. V. Lafferty. Architect J. M. Kirby, who supervised the construction for the Elephant Construction Co. This famous building was destroyed by fire August 1896.

Laying the foundation, builders met with difficulty because of the Sandy Beach. Piles were driven to a great depth, and a solid platform was raised on top of piles. A second platform was built to bear the direct weight, supported on vertical timbers. Cranes were mounted on platforms to raise the material, difficulties increased with the work and it was necessary to have the most skilled workmen to carry on.

The platform that building was on 350 feet square, constructed of wood throughout and covered with sheet tin. 122 feet high to Hawdah while the on top of the Hawdah, as it was termed. Would serve as an observatory, height of Hawdah

was 70 feet. A total of 192 feet in height from the ground platform. Height from platform, when standing underneath looking up to body, 24 feet high. Total length of building 154 feet. Legs 18 feet in diameter. Two hind legs provided with circular stairways leading to and from rooms above. Entrance and exit, through trunk and rear limbs. Body 168 feet in circumference, the ribs in body were 12 inch square timbers, 40 in number, head ribs were 8 inch square timbers, 12 in number. Ears weighed 6 tons, each 34 feet long, 20 feet wide. The whole body weighed 100,000 tons, contained 1,500,000 sq. feet of timber, 700 kegs of nails,



7 tons of bolts, 35,000 sq. feet of tin to cover it. The wing which form the windows of two rooms were 4 feet in diameter and were lit up at night, made of heavy plate glass, ocean views, fifty miles out to sea could be seen.

First room reached, termed the stomach room because of the location in the body of the beast. The different rooms in the animal are likewise christened. Divided into head, side, thigh, cheek, brain, hip, throat, limbs. The grand hall

Next Page, Please

or auditorium had a very spacious high ceiling, high dome shaped, gallery passes all around the main hall 80 feet long, 32 feet wide. While the upper part of main hall, 36 feet long and triangular in shape. 34 rooms located principally between the walls of the hall and outer walls, conforming to the shape of the animal. Tusks are 36 feet long 5 feet 8 inches in diameter.

The walls of the main room had many costly oil paintings of noted people and other rooms had pictures with frames on, mostly oil paintings. Chairs had seats and backs of mohair, arms and legs were of black ebony inlaid with ivory. Main room table, near the length of the room was made of ebony and top inlaid with ivory. Many noted people of the European countries and of the United States held outstanding dinner dance parties in the gay times of those years.

In 1886 it was said that P. T. Barnum offered James Lafferty, (owner) an outstanding price for this building for a museum, but he could not buy it. Barnum's elephant, "Jumbo" stood under this building in August, 1885. It was some big event that they had right after the opening of the building. "Jumbo" was killed Sept. 15, 1885, in St. Thomas, Canada. Six years later P. T. Barnum died, April 17, 1891. Five years after Barnum died, Elephant Building burned down August, 1896. Eleven years was a short time for a building which was so famous and the great sum of money spent to build it.

There was a painting of this Elephant House about 3 feet square in "Chuck" O'Connor's saloon on Third and Mott streets, 1906. I thought it was the greatest of all pictures. There also was a picture in the Coney Island Museum which closed down 1941-42. (Note that all pictures are not photographs, but wood cut engravings.)

There is more data concerning the building of this Elephant House. I have been able to give you some of the story of this once famous structure and the greatest Elephant House ever built. Through the kindness of C. Spencer Chambers, CHS 168, who loaned me the picture of wood cut to use

in Hobby-Bandwagon news. G. Fred Orphal, CHS 162, who helped me with some of the data and from my files we are bringing back to the public this famous building.

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CIRCUS PHOTOS

Post Card Size

Set No. 1—R B-B&B (1947) 16 @ \$2.00; painted sign board (N. Y.)—Midway (Miami)—Red ticket wagon—Polly Morrissey on bull—loaded train—3 backyard scenes—8 Cinderella Spec floats. Clear and sharp.

Set No. 2—R B-B&B (1947) 15 @ \$1.90: girls on bull—bull with unusual howdah—white ticket wagon—bell wagon—cookhouse—air calliope—stock cars—res. seat ticket wagon—Willie Carr, vet. 24 hourman—menagerie—2 back yard scenes—3 Cinderella spec. floats. Sarasota winterquarters set (bldgs. etc.), 15 @ \$2.00.

EDDIE JACKSON

Box 477, Macon, Ga.

P. S.—I do not exchange sets or sell individual pictures except in 8x10 size.

The Bandwagon

News and Activities of the
CIRCUS HISTORICAL SOCIETY

Founded In 1939

By Don Smith

Harry M. Simpson Editor

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John Crowley Secretary
William Green ... Election Comm.

PAST PRESIDENTS

Don Smith
Walter Tyson
Arthur Stensvard
John VanMatre

Dates of the CHS convention at South Bend, Ind. has been delayed due to pending rail strike and if the dates do not appear in the front cover of this issue, you will receive postcards soon. Dr. Powers is making every effort to set a date with a circus, but routes are too uncertain as these pages go to press. Members of other circus groups are invited to attend this convention.

MRS. FRED A. HODGSON

It is with deepest regret that we report the death of Mrs. Fred A. Hodgson, CHS 165, on April 10th at her home in Collingwood, Ont., Canada, at the age of 74. Mrs. Hodgson was the widow of the late Fred Hodgson, who for many years was connected with the Orrin Bros. Circus. CHS Division 9 sent a floral wreath and card.

E. W. Cripps of Brantford, Ontario, while visiting W. H. Woodcock and the Garden Bros. Circus in Toronto, witnessed the much publicized escape of the lioness, Sheba, which took the seat from a young boy's pants. Cripps was only 10 feet away.

James Hamby of Rockwood, Tenn., caught Rogers Bros. at Crossville, Tenn., April 10 and at Clinton, Tenn., April 12th.

NEW MEMBERS

366—Richard Leedom, 1121 Monument St., Lebanon, Pa.
367—Willard T. Northrop, 826 Ninth Ave., New York 19, N. Y.
368—Elmer T. Michaud, 200 Main St., Van Buren, Maine.
369—M. L. Dupont, 1600 McGuire Ave., Monroe, La.
370—Mrs. Florence Garnett, 12 Forest St., Portland, Maine.

NEW ADDRESSES

Robert J. Bernard, 1625 N. Harvard Blvd., Los Angeles, Calif.
H. L. Kelly, 312 First Ave., E., Newton, Iowa.

DROPPED

Jean Leroy.

DECEASED

Mrs. Fred A. Hodgson.

NOTICE

Do you plan to move? Send us your new address to insure receiving your copy of the Hobby-Bandwagon.

CIRCUS ARTICLES

POLICE GAZETTE, April '48—2 pages of RB&BB photos . . . Columbus, Ohio, DISPATCH, mag sec. 2-29-48—page on Mills Bros. Circus, 3 photos and cartoon . . . HOBBIES, April '48—Circus Inspires Painters, by A. Morton Smith . . . New York TIMES Magazine, 4-4-48—2 pages of famous posters . . . LOOK, May 15, 1948—Elephants Who Came To Dinner, illus. story of Dailey Bros. Circus baby elephant "Butch" . . . LIFE, 4-26-48—Illus. story of the Zaccchinis family . . . GRIT, 2-22-48—story and illus. on Ernie Palmquist . . . THIS WEEK, 4-11-48—illus. story of circus artist Walter Philipp, "Delicatessen Art."

THANKS

For items received by the publisher from Joseph L. Tracy, W. H. Woodcock, Burt L. Wilson, Dr. H. Powers, W. L. (Bill) Montague, Royal Bros. Circus, J. Vogelsang, E. W. Cripps, Bill Green, C. Spencer Chambers, Tom Parkinson, Floyd King, owner of King Bros. Circus, The KAW magazine, J. A. Havirland, E. L. Hillhouse, C. Patterson, Chrysler Motors Magazine, Hi Lo Merk, Bette Leonard, Mills Bros. Circus.

Some Facts About Barnum & Howes Great London Circus

By Gordon M. Carver

Although the biggest show of its day, Barnum & Howes Great London Circus was small by comparison with the "Big One" of the present. During the season of 1886 the performance was given in 3 rings and one stage in a big top with 220-foot round ends and four 60 foot middle pieces. The menagerie tent was a 100 foot round top with four 40 foot middle pieces while the side show was housed in two tents, one (the museum) a 100 foot round top with two 40 foot middle pieces and the other (the side show) a 90 foot round top with one 40 foot middle. The dressing top was 50x105. There were seven horse tents each 80x40, two culinary tents, one 60x40 and the other 50x30 and one blacksmith tent 22x20. There were also 3 small candy tents each 10x5.

Except for the baggage horses (170) the stock carried was only about the same as that carried by Dailey Bros. Circus in 1947. There were 20 ring horses, 30 hippodrome horses, 6 trick stallions, 22 ponies and 6 trick ponies. The show also carried 16 camels and 8 dromedaries and of course 14 elephants.

The wagon inventory was as follows: 36 baggage wagons, 6 tableau wagons, 3 band wagons, 1 Melechoir, 1 bell chimes, 20 cages of which 6 were open den and the remaining 14 of the tableau style, 1 ticket wagon, 2 Jumbo skeleton wagons, 8 chariots and 2 carriages for a total of 80 wheel vehicles.

All of this was carried on 48 cars plus 4 advance cars for a total of 52. There were 25 flat cars carrying an average of about 3 wagons per car. Eleven stock cars carried the 278 horses and lead stock while 4 cars were required for the 14 elephants. In addition to these there were 7 sleepers and 1 baggage car.

Don't forget the CHS convention at South Bend, Ind.

CHS Tom Parkinson, member of the Shreveport (La.) Times, recently had a full page feature in the TIMES on the Clyde Beatty Winter Quarters with six large photographs.

Clarence R. Shank, member of CHS and CFA, took many photographs for Mills Bros. Circus during their stand at Richmond, Ind., April 26th.

Shop & Swap Guide

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FOR SALE—OLD CIRCUS LETTER heads from 1893, personal diary routes of Gentry, Downie, Clark and Sparks circuses. Also old photos, etc. Best offer. W. N. Critchfield, 6204 N. Claremont Ave., Chicago 45, Ill.

FOR SALE—FILE OF BILLBOARDS 1933 through 1947—\$5.00 per year. Good condition, not torn or clipped. Gordon M. Potter, R. 2, Box 271, St. Joseph, Mich.

Circus Tragedy of 1867

It was October 14, 1867 in Eaton, Ohio, the last stand of the J. M. French Circus, that tragedy struck this small mud show and the town of Eaton, taking the life of a young Preble county girl.

The J. M. French Circus out of Greenfield, Ohio, was playing its first season and chose Eaton as their last stand before returning to their winter quarters. The circus arrived early October 14th, gave its usual noon-day parade, and entertained a well-behaved and appreciative audience in the afternoon. But it was during the evening performance that tragedy struck.

With a large crowd assembled for the evening performance, two patrons, William Thomas and Charles Traphagen of near Richmond, Ind., persisted in standing in such a position as to bring protest from the audience and were asked by French to be seated. But they had apparently not attended with the idea of viewing the performance and used this opportunity to start a "brawl."

As related in the Oct. 17, 1867, issue of the Eaton Weekly Register, the following tragedy happened after the argument: "The fatal ball, directed by the unsteady hand of a drunken man, missed the object of its aim, Mr. Rosston, sped directly across the ring and struck first, Horace Teverbaugh, son of John Teverbaugh of this place, a lad of 10 years.

"The shot struck him a little below the center of the right shoulder." The young boy recovered from the wound and the Eaton Register goes on to relate, "The saddest part of the tale is yet to tell. After going through the shoulder of the lad, who rose to his feet and said to his uncle, Sol Teverbaugh, who sat at his side, 'Oh, Uncle Sol, I'm Shot!' the bullet went on three or four feet and struck Miss Virinda Campbell, daughter of Alexander Campbell of West Florence, a girl of about 16 years of age. The ball struck her heart. She was carried to the dressing room where, in a few moments, her young life ebbed away."

Both Thomas and Traphagen were arrested immediately following the affair and Thomas was found guilty by a Preble county jury of murder on December 5th and was sentenced to the Ohio penitentiary for "life" by Common Pleas Judge Gilmore. Traphagen who had been arraigned on a charge of assault and battery and carrying a concealed weapon plead guilty, and received a fine and a short jail sentence.

In regards to the sentence the Register says, "that while we do not think the life sentence passed upon this man is too severe, we do believe that morally, at least, two other men, if not three, were equally guilty in the circus tragedy. Two men were with him and if common report be true, one of them, who eluded the hands of justice, came from Indiana on the purpose to create a disturbance, going so far, it is said, as to threaten to burn the circus tent while it was full of people. It was reported at the time that they were all in liquor and that they went there to have a row."

J. M. French, who owned this small mud show of 1867 was highly respected by everyone and conducted his show in a respectable manner, but as was the case in most of the "Hey, Rube" affairs of that time, this one was caused by men who after being "liquored-up" started an incident that ended in a tragedy.

French remained in Eaton for several days and made the following statement to the public on Oct. 17th:

"To the Citizens of Eaton, O.:

"I deem it my duty before leaving your city to make a statement in regard to the painful occurrence on Monday evening, to justify myself and my company from any blame in this affair.

"I had just entered the canvas from the ticket wagon and noticed a number of men on the row of seats nearest the ring standing up and obstructing the view of the ladies in the rear row of seats. I stepped up and in a quiet tone of

Next Page, Please

voice requested them to be seated, explaining that ladies behind them could not see. They all immediately complied with my request with one exception. He, one Traphagan paid no attention to me. I spoke again to him in the same quiet manner but he still stood immovable. I then put my hand on his shoulder and said, 'please sit down or walk out of the way.' He turned abruptly round to me and refused to do either. I then told him he must do one or the other, and placed my hand on his arm.

"He immediately drew a slung-shot and struck me with it, and then drew a pistol. At this moment I turned and called for help. Mr. Rosston, my equestrian manager, who was standing in the ring within a few feet, seeing him draw a pistol on me stepped up and pushed him and he fell over the seat, and dropped the pistol. One of my men picked it up.

"At that moment a pistol was fired immediately behind my back by one Bill Thomas. It was fired at Mr. Rosston as he returned into the ring. The sad result of that shot you all know. As I whirled around I caught this man and called for an officer to arrest him, which he immediately did with considerable difficulty.

"No one deploras this sad occurrence more than myself, and I know no reason why this man should have fired a pistol, as no one saw him or had spoken to him before. We go from here to Greenfield, in this state, where we winter. Any communication directed to me there will have immediate attention.

"J. M. FRENCH

Prop. French's Circus."

French and his troupers returned as witnesses in the trial that convicted Thomas. This circus continued on the road until the late 70's.

MISSIE, THE LIFE & TIMES OF ANNIE OAKLEY

\$3.50 Postpaid. Order Today

THE GUNROOM BOOKSELLERS
North Castine, Maine

Make your plans now for the CHS convention at South Bend, Ind.

SECOND OPENING

Ladies and gentlemen, if you are under eighteen or over eighty, don't buy a copy of "Proud Destiny", by Lion Feuchtwanger, publishing by The Viking Press, and on sale at all book stores, because you will be physically incapable of getting as burned up as this six hundred twenty-five pages, with narrow margins will be bound to make you.

Feuchtwanger poses as an historian, but the idea of selecting the aggregate of sleepy things that have continually happened down thru the ages and presenting them as facts that represent the situation, to people who are living here today and can see the end product of a situation that really must have existed, places this pseudo historian in a class with a gaff joint operator on some carnival, only not quite as respectable, because the gaff joint operator isn't posing anything else.

There are some very fine imported acts and some gentlemen presenting them but just because an act is imported doesn't make it good or the fellow working it a gentleman.

This Feuchtwanger is the type of individual, who, if reviewing a three-ring layout, with a trained seal act in one end ring, a January Mule Act in the other end and the Wirth Family doing the center, would give the two plants the professor calls for to ride his mule, two columns, the basket of fish the Professor in the other end was feeding his seals one column and Phil and Mae a couple of by-lines.

When the Literary Guild sets a stamp of approval on a batch of American History, as it appeared to a German boy, whose writing is as full of holes as a high wire man's net is, overloaded with slipshod narrative and back fence gossip, and simply carrying one truism from the overture to the final curtain, namely, that Plato was a pink, you know those Guild boys sure been drinking. You know from having watched them work that they are capable of recognizing the profession. So, this giving a big hand to this single whose act is portraying an Era in error simply can't be they themselves performing.

The only way this thing could have possibly have happened was

that the Literary Guild worker when he sent those boys off to the white wagon with their piece of tape or whatever item he sent them down there with to get their Literary Guilders, or whatever they were paying off with, lost track of them then, so they went off to an uncpened bale of hay in the shade of the horse tops and began discussing this "Proud Destiny." One of the boys slipped off for a bottle on the first paragraph and by the time each one had taken his turn they ended up with this opinion that even had those flecked out grey wheelers snorting.

According to Feuchtwanger, Beaumarchais, that wrote the script for the "Barber of Seville," and "Marriage of Figaro", the first of which was produced in New York in 1825 and the second in 1823 was some sort of a queer individual that Ben Franklin couldn't tolerate even tho he was the most instrumental in helping Mr. Franklin to achieve the ends that he was entrusted with procuring. Beaumarchais stuff is still playing to capacity houses in the theatre season in New York's Metropolitan and various and sundry summer operas throughout the country and how this Feuchtwanger can get an idea from what he's read about him that the fellow added up to nothing of importance sure must take an over abundance of pure unmitigated gall on the part of a chap that presents for your approval a flop like this "Proud Destiny." He does give John Adams a line or two, a mention of the Declaration of Independence and some favorable comment at times for George Washington but those

minor circumstances are merely relative to the narrative that he is trying to put across.

However, if you are feeling some time like you would like to slip a variety of entertainment into your entertainment go out and buy a copy of this "Proud Destiny," and treat yourself to a ring-curb seat on an unsurpassed egomaniac.

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